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ABSTRACT

The director's report on the Summer Institute on the Teaching of the Humanities held at Miles Colleges in 1969 is presented. The Institute's objectives were to: (1) present to teachers of the humanities, particularly in the 8 predominantly Negro colleges in Alabama, the importance and the content of black humanities as they have developed to the present and to promote changes in the curricula in black colleges to meet student demands for a more relevant program of studies; (2) change attitudes of teachers toward the black humanities; and (3) stimulate the teachers' creativity in the various arts. Forty college and high school teachers and college students participated in the program. The Institute was judged most successful in promoting attitude changes. Also included are reports from the workshops on curriculum, dance, and music, and a position paper from the teachers in the program. (Author/CS)

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Appendix material following by parcel-post

To: Paul H. Carnell, Assistant Director
Division of College Support, Bureau of Higher Education
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I. Basic Information

A. Miles College
5500 Avenue G
Birmingham, Alabama 35208

B. Summer Institute on the Teaching of Humanities 69-0070

C. Director: Dr. Doris W. Havice, Chairman
Humanities Division
Miles College

D. June 16-July 18

II. Program Focus

The program had as its objectives to: 1) Present to teachers of the Humanities particularly in the eight predominantly Negro colleges in Alabama the importance, and the content of Black Humanities as they have developed down to the present time; and to promote changes in curricula in the Black colleges to meet the urgent demand of students for a more relevant and a more personally meaningful program of studies in the colleges; 2) change attitudes of such teachers toward the black humanities; 3) to stimulate creativity in the various arts on the part of these teachers because it is our contention that no one can teach the arts who has not tried to create something himself. Equal emphasis was placed on all of these objectives.

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III. Program Operation

A. Participants

The criteria used were as follows: Presidents, Deans and College representatives on the planning committee were asked to submit names of people who should be accepted. They were asked to do this according to the interest of the person, the responsibilities of the person with regard to teaching humanities, administrative responsibility in determining curriculum, capacity to benefit from such a program. In addition to names gained from the above, the director and the assistant director visited each college to talk about the program to any interested people. The result of this method was that we received at least five names of recommended people from each institution except in the case of Oakwood College where only two were recommended but that in no case except for Miles College did we get five participants in the end. The reason may have been due to the lateness of the finalizing of plans as well as the method used. (*) We ended up with three people from Stillman, one person from Oakwood, two from

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(*) We did not get funded until January. All of the leadership we had approached had held the time for us until the 15th of December because that was our understanding of when we would hear about funding. Thus it was not possible to give final plans for the Institute before March 10th when many people had already signed contracts for summer school teaching.

from Alabama A. & M. , three from Alabama State, three from Talladega, (*)three from Tuskegee, four from Daniel Payne, seven instructors and four students from Miles College; one student from Birmingham Southern, one student from Jefferson State and six high school teachers from throughout the state and one married woman who hopes to go back to teaching next year. The high school teachers were selected for their interest in going on to teach in college. The students were accepted on the basis of their interest in one or the other of the art forms. We were not very successful with students but I don't think this was due to our selection but to the fact that these students were rejected by the full-time leadership as not being radical enough in their espousal of the black emphasis and the leadership in several cases turned to other students on the campus who were not part of the institute.

2.) Ratio of faculty to participants was six to forty.

B. Staff We had five fulltime teachers, three part-time assistants for three of these teachers and seven outside lecturers. In addition we had a dance performance where the fulltime dance instructor danced with his female partner who came in for that one performance and we had a soul festival of music which included one singing-instrumental group of six men(Key West Junkanoos) one Georgia Sea Island group of singers (three women and two men), one group of protest singers (six women), two blues singers.

Two of the leaders (of the music workshop and the art workshop) were very powerful personalities who tended to

(*) and one student

to dominate the thinking of all the participants. Both of these people were extremely dissatisfied that the director was white. This point of view came to dominate most of the participants and three of the workshops(writers, music and art). The first affect of this was to make administrative relations very poor. As the director I tried to withdraw as much as possible from overt administration but there still had to be administrative decisions made and most of these whether they affected participants or only leaders were attributed to racial judgements rather than to administrative necessities. For example, one participant broughther two children but was incensed when we charged $15 a week for the room and board of each child. Several others were furious because we would not furnish text books though the portion of the manual which forbids this was read aloud to the whole group. On the last Monday we had a poet scheduled who was coming to us from Atlanta where he had to be the weekend before and who had insisted that he come on Monday so it could be connected with that trip. Before he arrived he asked about his travel and I told him we would pay tourist from Atlanta and tourist to New York. When he arrived he began to object to this and carried it to the whole group saying that I had "thrown a bucket of shit in his face". Those who spoke seemed to feel that

what I had done was to humiliate a black man because I was a white woman. The most vocal that evening were two of the leaders rather than any of the participants. However, the next day the steering committee accompanied by the whole institute (with the exception of the five white participants, Mr. Welch and Mr. Mackey) waited upon me to demand that an apology be sent to the poet for the "indignities" I had imposed on him. I agreed and sent the attached letter after submitting it to the participants for their OK. This seemed to clear the air somewhat.

During the altercation on Monday evening Mr. Donaldson (the art workshop leader) said that he had promised to speak on Wednesday evening and he would not speak if any white people were present. I saw him on Wednesday and told him that it was neither the policy of Miles College nor consonant with the terms of the grant for us to exclude white people from any part of the institute. He said that he would not be happy to see white people there but he could not exclude anyone. I then called in the steering committee of participants and told them of the problem and my fear that white people would be insulted as I had been on Monday evening. They went to Mr. Donaldson and got assurance that no one would be insulted. The evening went off very well.

The above description has been given to illustrate two

points. On the one hand it serves to illustrate why I do not recommend that a white person ever be selected to be director of such a program. It also illustrates how confrontations were a postive factor. The steering committee first and then the participants as a whole came to a remarkable cohesion and developed into a warm responsive integrated group by the end of the last week. They also developed a strong but moderate position paper concerning Black studies and white teachers. My feeling is that the confrontations helped rather than hindered these results.

The device of having a steering committee elected by each of the constituent groups, (five workshops, three seminars) worked very well for both ordinary feedback and for times of stress. The participants felt involved in the running of the institute and that they could affect the program as they did on several occasions.

The art workshop was taught by the leader as if it had only one objective in mind - the production of a Wall of Respect. The Wall of Respect is truly beautiful to behold but the amount of work involved made it inevitable that nothing else got accomplished in the workshop and some art teachers felt that they had not had enough help on the teaching of art. Mr.Donaldson's philosophy is that art shut away in museums is never seen by the poor and the black and that all art must serve the people. Certainly many of the participants

came to agree with this but some did not and were consequently disaffected.

The dance workshop was expertly led and influenced a good many more people than the participants in the program. Their final performance on the 17th was quite an achievement for so short a period. All who participated came out with a strong appreciation for black dance and for the value of trying to choreograph themselves as well as dance.

The curriculum workshop was attended by over half the participants and was superbly led by Mr. Welch. Every participant commented at some time or other during the institute that this was the most helpful experience he had had. (see his attached report)

The music workshop led by Mrs. Bernice Reagon covered the attached curriculum and produced quite remarkable compositions and performances. She involved the entire group despite the fact that she was repelled by some of the participants. There was some dissatisfaction with her lack of familiarity with their problems as teachers in institutions of higher learning and/or high schools.

The writer's workshop led by Mrs. Margaret Danner had a mixed response from the participants. Those who expected

technical help were disappointed. Those who needed encouragement in their writing got it and they also learned about many black writers.

All the outside lecturers had their staunch supporters. It seemed to us as directors that they represented a spectrum of point of view about the black aesthetic and that this was important for the participants.

The performances by the musicians and the dancer added a dimension of depth to the understanding of the participants but I am not sure this was the best way to spend the money. What the participants did for and with themselves did not have the perfection of performance but I am sure it did more for them individually.

C. Activities

To a greater extent than any of us in the planning group envisioned the objectives of "turning on" teachers of humanities in black institutions was accomplished. The attached position paper adopted unanimously indicates the extent to which the participants came to understand and to want to promote relevant, informed teaching at their institutions. They came to understand what their students had been begging for and became allies rather than opponents of change. However, there was a lack of cohesiveness in the whole program and an overemphasis on performance with a

consequent loss of direct applicability to the problems of the teacher in his classroom situation. Mr. Welch's curriculum workshop which was attended by over half the participants helped to fill this gap but it did not succeed in bridging it entirely.

Independent study was engaged in by a good many and they seem to have gotten the most from the program either because of the study or more likely because they were motivated overall better than the others.

The music workshop leader had intended for her people to go out in the field and collect material from jazz, blues, and gospel groups. This did not happen because of the tightness of the schedule and I think our scheduling ought to have been lighter. However, this is a difficult point since a tight full schedule is one way to keep the less motivated people involved.

Under staff I have covered some of the problems resulting from the decision by the art instructor to bend all effort toward production of a wall.

1. New Techniques

The emphasis we placed on individual creative response to the experiences of the Institute was new in the sense that it was greater than is usually done in institutes of this nature. The group projects and performance (the Wall and the Performances in dance and music) reflected a new emphasis.

2. Time

Most participants felt the institute was too short but I received no complaints about the beginning and ending dates.

3. Staff distribution

Another time I would have at least two more people on the staff who had experience as college teachers long enough to have faced the real situation of these teachers. As I indicated above I believe there were too many performers from the outside.

4. Participant involvement in decisions

The elected steering committee with rotating chairman proved useful and made many participants feel they were part of the planning. However, at least one participant (a student) was critical at this point feeling that the participants and leaders should have done all the planning after they arrived for the institute.

D. Evaluation

No objective evaluation was undertaken. All subjective impressions on the part of the participants and the leadership points to an impressive amount of attitude change on the part of the participants.

The plan for follow-up agreed to by the participants is to reconvene in January to discuss the amount of implementation which has occured on their respective campuses.

This applied to the college teachers only. They are willing to meet again at their own expense if there is not enough money left in the grant to finance their meeting. The greatest problem we faced is that Miles College has not received a cent of the grant and has had to expend $60,000 or near it, out of operating funds. This placed such a heavy burden on this small ill-financed college that they had to borrow $45,000 on a short term loan to see us through. Not only was this very hard on the college but the resulting anxiety on the part of the Treasurer made it unbelievably difficult to get funds for items although they were already planned for the budget. The psychic drain on all concerned was incalculable.

IV. Conclusions

Attitude changes were great. From the point of view of one of our main objectives we succeeded far beyond our expectations. Not only did participants get "turned on" about Black Humanities but many of them moved from questioning why there should be an emphasis on Black Humanities to a militant intent to see to it that Black Humanities were included in their respective institutions' offerings. The position paper adopted unanimously and sent to college presidents and deans at their request is evidence of this.

I would venture to say that the high school teachers were affected in their own attitudes toward themselves as black people but they they see little chance of implementing any

changes in the public school curricula. However, if they go on to college teaching as some of them surely will, they have a start on developing relevant course material.

The students are a "mixed bag" and I am not sure we did anything significant for them. However, their presence was good for the college faculty.

Since we were forced to accept more teachers from Miles College I am sure the impact will be greater on Miles than on any other institution. Already the very presence of the institute on this campus has excited many students and heartened them also - that someone is trying to develop relevant teachers and courses in the humanities.

Weaknesses: 1) There never should be a white administrative personnel for this kind of a program. I believe it was good that there were some white participants for it focused attention on one important aspect of the problem of the black college, namely that it cannot get enough black faculty to man the programs they must present.

2) I would recommend that at least two more generalists be employed as leaders and that every artist who stays fulltime have experience in teaching in a black college at some time before he comes.

Strengths: 1) The emphasis on creativity on the part of the participants was excellent and should be continued.

2) The emphasis on experience rather than imparting information was good, as Rev. Welch says in his attached report "It seemed to the staff that the very nature of what was being undertaken in connection with the contributions of black authors and artists could only be accomplished by providing participants with the opportunity of being brought to an experiential involvement with the quality of human experience that had produced the material to be studied....It seemed that the only way which it was possible to bring about an appreciative understanding of these specific works was to be personally and intensely involved in the 'Black Situation'."

Note on Participant Evaluation forms.
The new forms arrived the day after the institute disbanded. I am sending the forms we mimeographed from suggested evaluation forms of an earlier communication from your office since they cover substantially the same subjects.

Respectfully submitted,

Doris W. Havice

Doris W. Havice, Director

REPORT OF BERNICE REAGON: MUSIC WORKSHOP

During the introduction we found that most of the participants in my workshop had a strong Black traditional religious background in music. There were a few who did not have such an experience. They were introduced to other music in schools. Most of them had by the time they finished college rejected their first music and the music they used everyday as not worthy of serious consideration. So spirituals were relegated to the end of corinets in a sweetened down Europeanized form. Blues were not considered at all in their serious music efforts.

There were but a few who could go beyond Charlie Parker in Jazz and still remain adept listeners. There were exceptions to this rule. Tucker, an instructor at Alabama A. & M., had already used Jazz and Rhythm and Blues in his music appreciation class to teach rhythm and voice classification instead of the usual European examples. Backey had a profound knowledge for Blues, and was an accomplished saxophone player; but used this talent only on the weekends and did not feel it could be brought into the college music program. Helen Thompson was a rabid jazz fan thru Charlie Parker, but had not used him in her sessions as serious music.

Jane Sapp had gone thru many struggles as a Black teacher in music and humanities at Miles College; integrate Black music at many levels into her courses. She was my assistant in the workshop and had much to add as an accomplished pianist in rhythm, blues, gospel and etc.

Dwight Woods is leader of the Miles College Voices of Harmony Gospel Choir, and was used as a consultant in this field.

Laurence Hayes from Alabama State had done much research in the area of Black composers and had experiermented with his own compositions.

These are a few qualities that stick in my mind at this time, as being an aid to the workshop.

The aim of the program was to expose the participants to many forms of Black music. First presenting the philosophy and function behind the form and giving some attention to the society that aided in the shaping of the form. For example, a worksong that came from Africans in African working their own communal property takes a very different form, and conveys a very different picture than a worksong created on Parchmen farm in Jackson, Mississippi by Black men who are imprisoned.

We talked of the basic voice techniques used in Africa, where the nasal areas of the head are used as resonators to shape and give tone to the notes. We spoke of the guttenal sounds and yells developed

in this country (America) to aid the singer in conveying a true picture of life in such a wretched society.

The theory being that Black music acts as a mirror or the Black experience. Therefore, it is no less than castration to take a song relating images of slavery and not use the proper vocal techniques to convey the true dnastic depths of the situation.

The participants were encouraged to seek out unarranged materials, go into places where they were still being done in their natural settings for new and fresh materials. They were asked to explore all the forms of Black music and allow them to be used in their school programs; that it was a gross distortion to present watered down spirituals as if they were the only music the Black nation has created.

Exploration of songs were done thru listening to records, watching proformers, and recreating the songs in our sessions. The workshop was divided into three groups, who would meet separately and work songs they had collected or found in books or on records. In the case of written music, the struggle was to get them to use the notes on the page as a loose framework and only as a beginning. A Black song does not breathe life until the paper is forgotten. In traditional medigicus music, consultants were used to present the uses of a tambourine as an instrument in a service, and the common meter hymn was also heard as an important and a virtually unrecognized form in Black music.

Each person was asked to do two compositions. One in earlier Black forms, and the other in later forms. We were only able to do one composition. All majors except one completed the 1st composition. The first allowed the use of African, rhythms, spirituals, traditional religion, common meter hymns, or early gospel. The lyric could be taken from slave narratives or portry or writing up through the Harlem Renaissance or personal experience. We got works using African rhythm, blues, but most were in the gospel-spiritual tradition.

There was not much headway made in the act of performing Black vocal techniques. Persons who had not had European vocal techniques faired beautifully, others had however had a mental block against using sounds that their teachers had called crude, flat, plain, uncultured tones. It would take much work before this group could effectively function musically in both cultures. We all know however, that it was possible for most of the singers in Miles College "Voices of Harmony" were also in the college choir which attemped to do everything in Europeanized forms. And of course, I myself, had had extensive time in each.

We explored thru readings and reports from meetings what was happening in today's world of Black music. During the workshop the Newport festival in Jazz was held and we saw the ambivalence with which Sun Ra was viewed by the New York Times reporter.

The biggest problem was time. We did not have time available for the participants to hear enough of the music between sessions to really absorb a form they had never heard before. This was especially true with avant garde jazz. Most persons had not heard Coltrane, Yusef Lateef, Pharoah Saunders; and there was not enough time to get it done here.

The area of Black music that addresses itself only to the Black Revolution using any form available was seen only thru the "Harambee Singers" who performed at the Soul Roots Festival, presented by the workshop to the Institute.

The festival was held as a part of a three day series where outside artists were brought in in dance, writing and music.

The music festival presented traditional forms of Black music to be found in this country. The Harambee Singers however, used African matetial as part of their repertoire.

The Georgia Sea Island Singers represent one of the oldest and largest reservoirs of Black traditional music in the areas of worksongs, playsongs, and religious in this country. Buddy Moss and Fred McDowell gave two dintinctly different forms of the Blues. The Key West Junkanoos presented drums, songs and dance blended together in the best African traditional. The Voices of Harmony presented an exciting slice of what one enters when he steps into the world of gospel. This group had performed for us in our class and we discussed the fact that although the form is very much in the Black tradition, the lyrics in modern gospel music are many times lacking in reflecting the experiences of Black people. Much of it comes from the pages of the Bible without the Black settings that are always found in the spirituals.

The festival itself really ended the workshop. The last week was to be spent correlating materials and discussing specific ways in which the materials presented could be used in the different music areas.

The group is now working to compile a workshop report that has in it, song composed by the individual members; a bibliography of books available; a discography; curriculum suggestion in presenting Black music in different courses; and a syllabus of the course.

Report of Wilson Welch on Curriculum Workshop

Seminar A

The Curriculum Workshop
Humanities Institute
June 16, 1969-July 18, 1969
Miles College
Birmingham, Alabama

The work of the Curriculum Workshop is understandable only against the background of the Humanities Institute itself. The stated purpose of the Institute was educational: "to enlarge the teaching of the humanities in the colleges of Alabama by deepening the awareness of English, Philosophy, Religion, Music, Art and Dance teachers of the great contributions of black authors and artists to the field of Humanities." At the beginning of the Institute, the stated purpose was interpreted in such a way as to broaden and deepen its educational significance. It became educational not in an informative sense but in an experiential sense. That is, the intention became one of providing those who participated with an experience with informational content. It seemed to the staff that the very nature of what was being undertaken in connection with "the contributions of black authors and artists", could only be accomplished by providing participants with the opportunity of being brought to an experiential involvement with the quality of human experience that had produced the material to be studied. In other words, black authors and artists produced out of the experience of "Black Awareness". The staff of the Institute projected its program on the assumption that "Black Awareness" was not an objective quality that could be rationally stated and understood apart from experience. And further, there was the declaration that even vicarious experience was too inadequate to achieve the results desired in this endeavor. It seemed that the only way by which it was possible to bring about an appreciative understanding of these specific works was to be personally and intensely involved in the "Black Situation."

A second assumption from which the staff proceeded was that the teaching of the humanities in Black Colleges to Black students must have as a primary objective the development of a deep sense of self-understanding and self appreciation. The task of education had to be unique to the extent that it aimed at counteracting the existing situation of devaluing the Black experience and the contributions resulting there from. Black men and women needed selfhood, dignity, sense of supreme worth apart from the value system of the non-black situation. Related to this assumption was the conviction that for black men and women it was more important to explore the ranges of their particular experience that to develop objective standards of form, structure, and content.

With these two assumptions foremost, the task of the Curriculum Workshop was conceived as one of building a rationale in the area of, and for the teaching of the humanities, with only hints and suggestions about particular course possibilities. From this standpoint, the Workshop proceeded as indicated in the topics set forth below.

The Curriculum Workshop was committed to the examination of the following propositions:

1. Black Studies are essential undertakings for college and universities enrolling black students---

2. Black colleges have the special function of establishing and propogating black studies-----

3. Departments of Humanities in Black Colleges have a unique opportunity and an ultimatum from the black world to uncover the buried treasurers of culture created by Black men and women in the language arts, graphic arts, performing arts, theology, and philosophy--and to proclaim with honor and dignity the qualitative significances of these contributions to the heritage of America and to the edyfication of the whole world.

More than 65 years ago a Black-Sage set the mood and tone for what we undertake here in these words:

> "The function of the Negro College--is clear: it must maintain the standards of popular eduction, it must seek the social regeneration of the Negro, and it must help in the solutions of problems of race contact and cooperation. And finally, beyond all this, it must develop men. Above our modern socialism, and out of the worship of the mass, must persist and evolve that higher individualism which the centers of culture protect; there must come a loftier respect for the sovereign human soul that seeks to know itself and the world about it; that seeks a freedom for expansion and self-development; that will love and hate and labor in its own way, untrammeled alike by old and new--- Herein the longing of black men must have respect: the rich and bitter depth of their experience, the unkown treasures of their inner life, the strange renderings of nature. They have seen many give the world new points of view, and make their loving, living and doing precious to all human hearts. And to themselves in these the days that try their souls, the chance to soar in the dim blue air above the smoke is to their finer spirits boon and guerdon for what they lose on earth by being black."
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> From Souls of Black Folk
> W. E. B. DuBois

TWO-WEEK SUMMARY

CURRICULUM WORKSHOP

TOPIC A: The Black Identity and The Black Situation

"Black" vs "Negro": Black has been given a negative connotation. There is a stereogyping of Black people that leads to self-drpreciation on the part of Black people. "Negro"--while meaning "black" is a less harsh term and has been "endowed" with respect, therefore, more generally used and acceptable. "Negro" is a term which says "black". "Black" say "evil", "unlightened", "low-degenerate", "bad" etc. all negations. Therefore, "Negro" avoids saying openly what is thought, felt, sensed and often intended. Black is dignity, pride, good, strong, brave, creative--positive. This is the spirit of black.

"The Black Situation": "Situation" has reference to the many involvements into which one is caught up in the rounds of making a livelihood, expressing one's self-hood, and responding and reacting--directly and indirectly, consciously and unconsciously--to the interplay of forces surrounding and interacting in the envolvements. "The Situation" of Black peole is given its dimensions of breadth, heighth, and depth by the restrictions of a society that devalues whatever is Black; The self-condemnation of Black people which stems from the unquestioning confidence placed in the valuations by the dominant society: the effort of Black people to suppress, rather than to make pronounced, the insights, creations, and spiritual impulses which characterize their specific existence. We Black people, in naive confidence, seek standards and values that are unrealistic as to our "situation". We chase moths for butterflies and vultures for eagles.

TOPIC B: The Black Situation and A New Mood In Education

The hypothesis: The negative character of our Black Situation makes a new mood in education necessary. A mood of educatiom growing out of "universal" and "classical" criteria tends toward processes which seek to modify and exclude rather than processes of constructive evaluation and acceptance. Education determined by "universals" and "classicisms force evaluative procedures which are objective, external, and generally dissociated from the "Situation". Such education is based on a view of human nature described in the following:

> "The classical view of human nature holds that the individual human mind is identical throughout the whole species: the human being contains a mind composed of a mental substance in about the same way that an egg contains a yolk. Just as there is, in nature a universal method for hatching eggs by placing on the nest the universal hen, so there is the classical curriculum, (education) everywhere the same, which if placed properly can guarantee the hatching of rational certainty in the universal student."
>
> From---Harold Taylor
> On Education and Freedom pp.43-44

Our Black Situation has its own needs and its own terms under which needs must be met. Education then must move from a position which allows "The Situation" to determine the mood, tenor, content, and the evaluative principle. Such a position is described in the following:

> "A modern theory of human nature is therefore much more complicated. It accepts, for example, the influence of social environment on the personal character of the individual. It accepts the existence of an area of the unconscious as a significant part of the total personality. It assumes that there is a direct relationship between childhood experience and character in later life. It accepts the fact that motivations and talents are different from person to person, and different in each person at different times in his life. In other words, it accepts as observably true that each individual human being is a special case, and that if education is to be effective, it must deal with the emotional, the intellectual, and social needs of the individuals it is serving." ibid. pp. 44-45

TOPIC C: The Humanities--A Concept of their Nature and Value as Related to the Black Situation

Humanities and Existence:

Existence is defined in terms of three dimensions, [See Karl Jasper's Reason and Existenz, pages 54-59] Body-Empirical; Mind-Reason; Spirit-Soul; feeling--emotion. These are specifically described as dimension rather than categories. "Categroy" symbolizes a mutual exclusiveness not realistic in describing the human situation. Body--Mind--Spirit bear an interacting relationship to each other while maintaining independence.

In the real sense, Spirit is the well-spring of the arts--non--passion and non--rational except in the understanding of the interactionary principle. Art as Body only is words and phrases "signifying nothing." Art as Reason only is structure, form, and contrived content. Art is Art because it is "inner meaning"--dimensions of the human spirit crystalized. Words, phrases, form and structure, are the media of the Arts..... These representatives of "The Dimensions of the Human Spirit" in their collective thrust are the Humanities.

TOPIC D: "The Dimensions of The Human Spirit"

| | |
|---|---|
| Love | Hate |
| Fulfillment | Despair |
| Beauty | Ugliness |
| Joy | Sorrow |
| Happiness | Despondency |
| Courage | Cowardice |
| Rich | Poor |
| Success | Failure |
| Freedom | Slavary |

etc.

TOPIC E: Approach In The Teaching of The Humanities.

ISSUE #1 Study content, form, structure, meaning.
ISSUE #2 Begin with The Dimension of Human Spirit and the "Black Situation".

## Topics for Final Three Weeks

Topic E continued: Approach to the Teaching of the Humanities

Propositions examined:

a) Teaching the Contributions of Black Authors and Artists from the objective standpoint of form, content, and structure leads to inappropriate comparisons with standards and values of form, content, and structure not related to the "Black Experience".

b) Teaching the Contributions as the expressions of "The Dimensions of the Human Spirit" provides creditable appreciation and understanding appropriate to "The Black Situation".

c) Radical changes in course description, resources available and used, and the evaluation of student achievement are essential to the demands of "The Situation".

d) There is a creative role for students in course planning and development.

e) Cooperative, creative relations must exist between student and teacher.

TOPIC F: The Meaning of Religion and/or the Theological Enterprise and Their Significance in the Teaching of the Humanities.

Propositions examined:

a) A concept of Religion as a dimension of the human experience is more appropriate to the study of the humanities, and to the approach of Black contributions to the humanities, than the existing concept of Religion as a category of the human experience.

b) The Concept of Religion as a dimension of the human experience points specifically at the depth of the human spirit.

c) The emphasis of religion as a dimension of the human experience is not rooted in dogma - dogma is the product of the effort to crystalize the affirmations of the human spirit - thus is defined the general character of the theological enterprise.

d) While theology is an exact discipling, as is science and philosophy, "theologizing" is everyman's undertaking as are experiencing and philosophizing".

e) The common ground of religion and the humanities is the human spirit. Therefore, an adequate concept of religion is essential in the teaching of the humanities.

TOPIC G: The Black College and The Black Community.

Propositions examined:

a) The Black College and the Black Community are inextricably related. Each needs the other. Any separation nullifies the essential nature of the other.

b) The College must project itself into the service of the community in unique and creative ways.

c) The College must keep its gateways open for the comings and goings of community.

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Workshop Members:

Minor Group

Lawrence McLaughlin
Mary B. Hollingsworth
Lucile Joseph
Helen Thompson
Laurence Hayes
Catherine Laing
Mary L. Moss
Iola Baylor
Arthur Pfister
Eula Hardaway
C. Edouard Ward
Eunice D. Colvin
Doris Ann Shaw
Joseph L. Boyer

Major Group

Catherine Hurst
William Snow
Richard Ashe
Betty Gates
Mary Stanley
Jessie H. Robinson
Leslie Dominits

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The minor workshop group met for four hours per week for a total of twenty hours. The major group met six hours per week for a total of thirty hours. These meetings do not include special sessions of which there were several.

A bibliography of books used is attached to this report. Participants prepared special personal reports of a practical design. These reports were of programsand plans for inclusion in their own work at their colleges. Some of these were shared with groups in discussion. It was desired that papers would be written which could be duplicated for circulation to everyone. This was not possible because of the lack of time for preparation.

The workshop participants were quite regular in attendance and were outstanding in their cooperation. They were serious and industrious. The group morale remained high until the very end. I feel that many - really most - of the people of this workshop will incorporate something of what transpired in this workshop into their work.

The participants were well trained teachers of experience. It was too bad that academic credit was not possible for them. This letter is important only because of the vicious system that puts so much emphasis upon external standards for job security, pay raises, and promotions. The participants with whomI worked were of the competence that merited record credit.

General Evaluation:

In this time when the demand is being made for education which is relevant, there is no doubt that the emphasis of this Institute on the use of material produced by Black artists was not timely. The tensions of the Institute centered around the role and importance of white peoples' participation both in the Institute itself as well as in the teaching of the humanities in the Black Colleges. The problem was faced forthrightly. I believe that the statement on this problem in the attached copy of "A Position Paper" evidences the reasoned conclusion of the participants. It is unfortunate that a stand of this kind is thought to be "racist" in character. It is also unfortunate that some comments have been made that teachers with the emphasis of this Institute in their teaching would cause more trouble on their campuses. These kind of judgements and apprehensions may tend either to make teachers less creative or make them timid about any action at all.

I believe that the atmosphere was conducive to real development. Teachers saw possibilities in materials withwhich they were not acquainted. They came to see materials that were much apart of their own world that they came to feel that teaching could be exciting. I believe that this Institute points to new and creative possibilities in teacher education both at the Undergraduate and graduate levels.

The Position Paper

The Position Paper attached to this report was prepared by the Seminar led by Mackey and Welch. The idea behind this paper was to get extensive and indepth discussion of the Black College and its general role. The paper, upon completion was adopted by the Institute as a "Position Paper" to receive as wide a circulation as is possible and practical.

# Black Arts Festival at Miles College July 8-11

Birmingham News July 10, 11, 12 1969

A Black Arts Festival will be held at Miles College as a part of the summer institute on the Humanities from July 8 through 11th.

On July 8th, Artist Jeff Donaldson, of Chicago, gives a lecture with slides on the work of black artists. It will be held at 7 p.m. in the recreation room of the Men's Residence.

On July 9, at 7 p.m. in the Auditorium, Black Literature featuring Dr. Stephen Henderson, Chairman of English Department at Morehouse College in Atlanta; Margaret Danner, Samuel Allen, well-known black poets will read their poetry as will several students at the institute.

On July 10, at 8 p.m., in the College Auditorium, Dance Program; Shirley Rushing and Bill Mackey will present a program which includes: Modern Dance, Blues, African Dance, and Modern Black Dance.

On July 11, at 8 p.m., Soul Roots Music: The Key West Junkaroos of Key West , Florida, African-Cuban traditional music; The Georgia Sea Island Singers, of Saint Simon Island, Georgia, sing work songs, slave songs, shouts and game songs representative of black music in earlier periods of American history; The Harambee Singers, of Atlanta, Georgia, traditional African forms used to reflect present-day experiences of black people;

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Miles College Voices of Harmony, authentic gospel musi superbly performed by this talented college group; and Buddy Moss, blues singer from Atlanta, a fine guitarist, singer an d blues composer, his style reflects transition from blues to Jazz.
Public is invited, no admission charge.

# Miles schedules 'Soul Festival'

Sunday July 6th B. Hare News

"Soul Festival," an arts festival combining art, dance, music and writings of black people will begin Tuesday at Miles College. The festival, sponsored by the Summer Institute in Humanities, will last through Friday, and will feature members of the staff of the institute and several special guests.

The institute, directed by Mrs. Doris W. Havice, chairman of the humanities department at Miles College, is designed to increase the awareness of Alabama high school and college teachers of great contributions of Negro artists and writers.

**The opening program, Tuesday, will emphasize contributions in art. Jeff Donaldson, artist, and director of the art workshop in the institute, will present a lecture and slides. The program will be at 7 p.m. in the basement of the Men's Residence Hall.**

Donaldson is a consultant to the humanities division of the University of Chicago and to California State College. He is one of several Negro artists who painted the "Wall of Respect" in Chicago. The wall features paintings and images of Negroes who have performed tasks in the interest of the black community, Donaldson said. A similar wall is under construction at Miles College under his direction.

At 7 p.m. Wednesday, Margaret Danner, poet and director of the institute's writer's workshop, will present "An Evening with Black Poets" in the Miles College auditorium. Dr. Stephen Henderson, a guest writer, Miss Danner and members of the workshop will read from their own works and from works of their favorite poets.

Miss Danner, poet-in-residence at Virginia Union College, has received many awards including a John Hay Whitney Fellowship.

Bill Mackey, performing dancer, dance instructor and director in the dance workshop in the institute, will appear in concert with his partner, Shirley Rushing at 8 p.m. Thursday. This program will be in the Miles College auditorium.

Climaxing the festival on Friday, Bernice Reagon, singer and musicologist, will present a "Black Roots Music Festival." The program, set for 8 p.m. in the auditorium, will feature the Key West Junkanoos of Key West, the Georgia Sea Island Singers of Saint Simons Island, the Harambee Singers of Atlanta and the Miles College Voices of Harmony.

Miss Reagon is a consultant to the Smithsonian Institute and to the New York State Board of Education.

In "2001: A Space Odyssey"

## [illegible] boxscore

Post Herald July 3, 1969

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a son, William Paul Moore, Birmingham; three sisters, Mrs. H. W. Laster, Leeds; Mrs. F. J. Keith, Bessemer, and Mrs. Carl Edins, Birmingham.

## At Miles College

# Black Arts Festival Set

The Summer Institute in Humanitites at Miles College will sponsor a Black Arts Festival Tuesday through July 11.

The festival will bring together outstanding groups and individuals from over the Southeast.

Bill Mackey, dancer and director of the dance workshop, said, "The purpose of our being here in the Institute is to allow teachers to go back to their prospective colleges and also to allow the student to use his or her imagination in terms of movement." Mackey and Shirley Rushing will appear in concert at 8 p.m. July 10 at the Miles auditorium.

An evening with black writers will feature two widely acclaimed poets, A. B. Spellman and Margaret Danner, reading from their own poetry. Writers from the workshop will read their own works and the works of other poets.

Miss Danner, poet-in-residence at Virginia Union College in Richmond, Va., said the event is to introduce blacks to the works of their people. It will be held Wednesday at 7 p.m.

The arts festival will be held Tuesday at 7 p.m. in the lounge of the men's dormitory. Jeff Donaldson, painter and director of the art workshop, will present a lecture and a serics of slides.

Bernice Reagon, musicologist and singer, will head the Soul Roots Music Festival. The festival will bring together musical groups who have kept alive the traditional music and those who have altered it to create the soul music of today.

Participants in the music festival will be The Key West Junkanoos, The Georgia Sea Island Singers, The Harambee Singers, Buddy Moss and the Miles College Voices of Harmony.

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B'ham Post Herald July 14, 1969

'Future Is Bright'

# Black Art Looks Ahead

"This age demands a lace
of truths.
As strong as the latticed
patterns
Of the Temple of Bahai and
the
Bronze of Benine."
—MARGARET ESSIE DANNER

* * *

BY FRED CLAY

The future of the black artist is brighter because he is becoming aware of his own worth and demanding that other people respect it, Miss Margaret Essie Danner said this week.

Miss Danner, poet-in-residence at Virginia Union University, is conducting a writer's workshop at Miles College as part of the Summer Institute in Humanities.

Today, she will read some of her poetry inconcert in the writer's workshop of the women's dormitory at 7:30 p.m. A. B. Spellman, poet-in-residence at Morehouse College, will also participate.

According to Miss Danner, " 'black art' is different from 'white art' in that it is in some way connected with our forefathers. It must include an awareness of the black identity."

She said there have been many noteworthy black artists of the past who were slighted because of the oppression the black man has been subjected to. Paul Lawrence Dunbar and James Weldon Johnson, had they had equal opportunity, "would have been among the world's greatest writers," she said. "Even now, unless the work of the black artists is slanted,

MISS DANNER

students for black study programs. She said there should be an emphasis on black studies in the high schools and colleges, "especially in black-oriented schools so the students can know about the truths about their backgrounds."

Miss Danner said in Birmingham, "I can understand what motivated Dr. King and those people who were so determined to bring justice to these people because they're so gracious and beautiful."

Miss Danner was born in Chicago, Ill., and has studied at Roosevelt University, Chicago Y. M. C. A. College and Loyola University.

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According to Miss Danner, " 'black art' is different from 'white art' in that it is in some way connected with our forefathers. It must include an awareness of the black identity."

She said there have been many noteworthy black artists of the past who were slighted because of the oppression the black man has been subjected to. Paul Lawrence Dunbar and James Weldon Johnson, had they had equal opportunity, "would have been among the world's greatest writers," she said. "Even now, unless the work of the black artists is slanted, for the most part, only in a few instances does he attain publication through the 'white presses'," she said.

Miss Danner said the objectives of the black artist are being aided by a movement toward black awareness.

"He feels free to create," she said. "Most black artists are now exhibiting their works in the open and have an audience because black people are getting more interested.

"They are more forward and courageous . . . the surge of the people for freedom brought about this movement and now we are awakening to our own values."

She said in traveling over the country, "you meet this new awareness. It is not a fad, but is a permanent awakening to our own identity."

During the past year, demands have been made by college and high school students for black study programs. She said there

MISS DANNER

ingham, "I can understand what motivated Dr. King and those people who were so determined to bring justice to these people because they're so gracious and beautiful."

Miss Danner was born in Chicago, Ill., and has studied at Roosevelt University, Chicago Y. M. C. A. College and Loyola University.

Report from Bill Mackey: Dance Workshop

SUMMER INSTITUTE ON THE HUMANITIES

For five weeks the participants were introduced to four dance techniques:

1. Katherine Dunham (primitive-African)
2. Pearl Primus (primitive-African)
3. Bill Mackey (modern dance)
4. Martha Graham (modern dance)

These techniques were introduced because they are the best dance techniques for Black teachers and Black students.

Dance composition was introduced and learned for means of expression and taking an idea or theme working it out, and allowing participants to choreograph.

Dance Films were shown for more awareness of Dance.

Books were also used for background material on Dance.

Summary:

1. There should have been more cande Seminars. The Institute seminars worked, but there are many people who still don't know the Black impact and philosophy on Dance.
2. There should have been more dance performances.
3. The Summer Institute on the Humanities has been most helpful to the participants. The program has started many people to think about themselves, and the Black and white problem.

The Workshop Programs:

Art

Music

Curriculum

Dance

They all made a statement on the Black impact on the Humanities.

A POSITION PAPER OF BLACK TEACHERS IN SESSION AT THE INSTITUTE

ON THE HUMANITIES AT MILES COLLEGE, BIRMINGHAM, ALABAMA

JUNE 16--JULY 18, 1969

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## A RATIONALE FOR A BLACK STUDIES PROGRAM IN BLACK COLLEGES

The administrators and faculty of the eight black colleges participating in the Summer Institute on the Humanities must take steps immediately to align themselves actively with their students in striving to achieve pride, dignity and unity.

Black people were brought to this country in chains, torn from family and national past, made physical and psychological captives, forced to suffer indignities to their basic humanity, categorized and stigmatized on the basis of color: black people have been indoctrinated and seduced into giving up their black identities--into copying the speech, the habits, the dress, the hair, the total life-style of whites--and accepting the values, myths, heroes, and historical judgment of whites without reciprocation, without appreciation of or respect for black experience.

Reacting finally to the degradation forced upon them by white America, and acting creatively in searching for selfhood and wholeness, black students are courageously challenging the false assumptions, the ignorance, and the distortions of the past; and it is time now for us to join them in the struggle. One way in which we can make a significant contribution is through the initiation of a black studies program on our campuses. Therefore, we demand that our college presidents, our deans, and our faculties take a serious look at the existing structure and policy of our colleges with the purpose of re-evaluating their aims and setting up new objectives and revitalized programs that will make the education we offer our students relevant.

If the avowed aims of our colleges include the liberation of the human spirit, then these colleges must meet the challenge before them by responding creatively and imaginatively to the needs of the black community.

In order to insure its continued relevance, and indeed its very existence, the black college must not only re-define its position to the black community and change its curriculum accordingly, but it must also re-evaluate its practices in student recruitment as well as its policies of admission.

The black college must be community oriented: it must seek to involve the total community in its strivings for unity, self-determinism, the acquisition and use of political and economic power, and the enrichment of the human spirit. In order to do this, the black college must engage itself in service; its resources must be made available to those whose obvious needs have been so neglected.

In short, the black college must break down the false barriers between the campus and the community by providing the services and resources required by the communities they are to serve.

If the education we offer is to meet the demands and needs of the black community, our colleges must develop new standards and/or revise curriculum content so that they will be relevant to the lives of black students. This vital program must deal in depth with the history, the culture, the language, the politics, the economics, the geography, the literature, the arts, the life-styles of black people. Thus, in providing the black student with what he should learn, the black college will be in complete accord with the ultimate purpose of education--to provide freedom through self-knowledge.

In answering the question as to what black students should learn, our colleges must also address themselves to the question of who should teach these students. The black studies program must be staffed by black faculty who have the time and resources to prepare a solid curriculum for the students, and to get the new knowledge and new perspectives into the community as quickly as possible.

Black colleges should seek black faculty among the graduate schools generally, and specifically, graduate schools where black studies programs are already being established. Also, black colleges need to tap the added resource of their own senior students, and graduates students in those schools that provide graduate studies.

The question of whether white faculty have a role to play on the black campus can be answered by the assertion that only those with empathy toward black experiences are qualified to teach, judge, and recognize the needs of the black student. White teachers do have a role to play: They should seek rational awareness of the black revolution and the totality of the black experience, and should so emotionally internalize the concepts of the black revolution and the black experience as to make it possible for them to return to fight racism in the white communities from which they come. Therefore, it is essential that:

1. White teachers seek a measure of invisibility on black campuses; that they take no part in school politics, in administration, or as patrons of black militant students.

2. White teachers be experienced teachers (the black college is no place to practice teaching) and willing to learn from students.

3. White teachers come to black campuses for a minimum of two years in order that the college may get some significant benefits from their services, because, no matter how open-mined a white teacher is, it will take some time for him to adjust and function effectively in a black situation.

The black college should extend its evaluation for faculty selection, for contract renewal, and for tenure to include (along

with administration and faculty) representative students from responsible student organizations. Moreover, the credentials of any teacher being considered for the faculty should be made available in the appropriate office to anyone who is interested in seeing them.

In regard to student recruitment, black colleges can no longer afford to be severely restrictive: they must become inclusive instead of exclusive. Black colleges must create stimuli to attract those who traditionally have been discouraged from entering college, and use every means to develop and keep talented black youth in college. Black colleges must not allow systems of standardizations set up by white America to act as a deterrent to black students aspiring for a college education.

The black college is one of the vital institutions upon which black people depend. As members of faculties from black colleges and black institutions, we feel not only a sense of need, but a sense of urgency, about having the colleges being immediately propelled into the struggle for human dignity and well-being. We, therefore, call upon administrators, faculties, and students to make immediate transformations to meet the demands of the times.